

J.F. Killie

January 19, 1994

Dear Jerry:

I was sorry you had to cancel your St. Louis visit, but you can reinstate it with me at any time, week day or weekend day.

I attended the meeting at Mike Anton's house and they missed you. There were printing historians but my question went unanswered.

The American Antiquarian Society asked me to write Mr. Mosly in England and I enclose a copy. Since writing him I found out that William W. Wands was formerly in the printing business with Tiffany and Wands in Lansingburgh(I had a 1792 imprint in my collection). Thus he probably bought at least his main type fonts (including ornaments)in Europe. In 1792 there was no Binny & Ronaldson in existence in America, only perhaps Baine and Mappa whose type producing facilities were not sophisticated. I am obtaining a list of Wands imprints from AAS to see what they used in other books and prints.

I visited the St. Louis Public Library at your suggestion and was shocked at their immense typographical collection.

My best to you,

Eric P. Newman

enclosure

J.F. Killie
[REDACTED]

January 30, 1995

Dear Jerry:

At the end of each year I check up on open correspondence and I find you among it. I hope you are fully repaired.

I am still slugging on other phases of the \$ sign matter than typography, but will finish in a few months.

In my letter to you of June 29,1994 I sent you 14 pieces of red and black 18th century American paper money at your request so you could figure out how they were printed. Are they ready to be returned? I hope you have figured out the way they got 2 colors in register so well.

My best for 1995.

Sincerely,

Eric P. Newman

Jeremy F. Killie
[REDACTED]

April 18, 1995

Dear Jerry:

I have submitted the final draft of the \$sign article to the editor at the American Numismatic Society and he estimates 8 weeks until publication. I am exhausted fro the steady revisions I have made and the difficulty of being certain as to my comments.

Now comes some surprising pleasant news for me. The publishers of The Early Paper Money of America are about to run out of the third edition which was published in 1990 and wants me to prepare an update for a fourth edition. I have steadily made many interlineations so that will not be a problem. Only unresolved items are a menace and that is where you come in.

You still have some of our examples of red and black printing of currency. You indicated that you thought that stereotyping might have been used to produce two color printing designs and text in certain areas. Please explain how you think it was done. My idea follows.

If plaster or clay were put on top of individually set type or a design to make a matrix, then lead could be poured into that matrix to make a stereo or perhaps two or three. If the matrix broke at the end of the first pour another matrix could be easily made and another lead pour made. They would be identical. On one stereo the part to be printed in black would be left alone but the part to be printed in red would be filed down in its raised area, leaving the level of the red area low so it will not print when black ink was used but leaving a solid base of lead there. The other stereo would have the area to be printed in black filed or cut down so only the part to be used for red printing was projecting. Then each would be mounted on a wood block and set in a separate locked frame. The position in the frame would have to be adjusted so that registry could be accomplished, using the pinholes on the paper for the second printing in the second color. It could even be on a different press if the projecting nails on

the second frame were in the identical position. Then one press could do one color and one press do the other color after drying in between. The inks would never slop over.

Another obvious alternative would be to have one lead matrix and cut out the red portion and leave the rest for the black portion. The thought of cutting a solid center part out of a one matrix and leaving the surrounding portion intact on the surface sounds impossible as of then because the vertical cut would have to be razor thin and perfect for both sections to be usable.

Now the ball is in your court. Please elucidate. I know of no other methods to print in two colors and have such perfect registry. Other red and black currency printing in the 18th century had loads of space between the two areas so registry was not that critical.

My best,

Eric P. Newman

J.F. Killie
[REDACTED]

January 9, 1996

Dear Jerry:

I enclose a copy of my October 9, 1995 letter to you because I have had no response to it.

Are you having health problems? I hope you are okay. Please let me hear from you.

Happy New Year,

Eric P. Newman

J.F. Killie
[REDACTED]

February 2, 1996

Dear Jerry:

I was glad to meet you face to face at the printing lecture.
I was worried about not receiving an answer to my letters.

Please go to your kitchen table and find my letters and paper money.

I enclose a revision of my two color printing theory if I didn't send it previously.

Sincerely,

Eric P. Newman

J.F. Killie



February 29, 1996

Dear Jerry:

I am sorry I did not have the opportunity to talk to you further in St. Louis.

I have a new theory - namely the inside of the papier mache stereo could be inked and pressed onto the type instead of dabbing or brushing the ink directly on to the type. Each printing impression would remove the ink from the top of the type surface.

Now go to your kitchen table and find and return my notes. I told you I will give you a couple if you wish but you have neglected answering me. I was worried that you lost your marbles or collapsed but you were all there in St. Louis.

Action now.

Sincerely,

Eric P. Newman